

## THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK

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FOR IMMEDIATE RELEASE

PICASSO LOANS COME TO MUSEUM OF MODERN ART FROM EVERY SECTION  
OF THE UNITED STATES

Almost half the more than 300 works shown in the large exhibition PICASSO: Forty Years of His Art that opens at the Museum of Modern Art, 11 West 53 Street, Wednesday, November 15, have been lent by American museums and collectors throughout the United States. Sixty-two American lenders, including eighteen museums have contributed to the exhibition approximately 145 works. The rest of the loans are from eight European collections.

The largest lender to the exhibition is the artist himself with a loan of ninety-five pieces, in which are included his large mural Guernica and fifty-nine studies for it. Walter P. Chrysler, Jr., who owns the largest Picasso collection in this country, heads the list of American lenders with thirty-two paintings and drawings and one sculpture. Mrs. Meric Callery, an American who now lives in Paris, has lent the exhibition nine items and Roland Penrose of London, the largest English lender, has sent six pieces.

This country's widespread interest in Picasso's works is indicated by the following list of American lenders:

CALIFORNIA	<u>Hollywood</u> : Mr. and Mrs. Walter C. Arensberg <u>San Francisco</u> : Miss Harriet Levy
CONNECTICUT	<u>Farmington</u> : James Thrall Soby <u>Hartford</u> : The Wadsworth Atheneum <u>New Haven</u> : Mrs. Patrick C. Hill
ILLINOIS	<u>Chicago</u> : The Art Institute of Chicago, Mr. and Mrs. Walter S. Brewster, Mrs. Charles B. Goodspeed, Mr. and Mrs. Chauncey McCormick
MARYLAND	<u>Baltimore</u> : Mrs. John W. Garrett
MASSACHUSETTS	<u>Cambridge</u> : John W. Warrington; William Hayes Fogg Art Museum, Harvard University; <u>Northampton</u> : Smith College Museum of Art
MISSOURI	<u>St. Louis</u> : Mr. and Mrs. Joseph Pulitzer, Jr.
NEW JERSEY	<u>Clinton</u> : Mrs. Lloyd Bruce Wescott
NEW YORK	<u>Brooklyn</u> : The Brooklyn Museum <u>Buffalo</u> : The Buffalo Fine Arts Academy, Albright Art Gallery

NEW YORK CITY

Lee A. Ault, Walter P. Chrysler, Jr., Frank Crowninshield, Philip Goodwin, A. Conger Goodyear, Jean Goriany, Mr. and Mrs. William Averell Harriman, Sidney Janis, T. Catesby Jones, Mrs. Charles J. Liebman, George Macy, George L. K. Morris, Mrs. Ray Slater Murphy, J. B. Neumann, William S. Paley, Mrs. John D. Rockefeller, Jr., Dr. and Mrs. Allan Roos, Mrs. Charles H. Russell, Jr., Gilbert Seldes, Alfred Stieglitz, James Johnson Sweeney, Edward M. M. Warburg, Maurice Wertheim, Miss Edith Wetmore, Monroe Wheeler, The Bignou Gallery, The Buchholz Gallery, The Solomon R. Guggenheim Foundation, The Marie Harriman Gallery, The Lewisohn Collection, The Museum of Living Art, New York University; The Perls Galleries, The Weyhe Gallery and The Museum of Modern Art.

OHIO

Cleveland: The Cleveland Museum of Art  
Columbus: The Columbus Gallery of Fine Arts  
Toledo: The Toledo Museum of Art

PENNSYLVANIA

Ardmore: Mr. and Mrs. Samuel S. White, 3rd  
Germantown: Henry P. McIlhenny  
Philadelphia: Mr. and Mrs. Henry Clifford,  
The Philadelphia Museum of Art

RHODE ISLAND

Providence: John Nicholas Brown; Museum of the  
Rhode Island School of Design

WASHINGTON, D. C.: Phillips Memorial Gallery.

ENGLAND

London: Roland Penrose, Paul Willert, Rosenberg  
& Helft, Ltd.

FRANCE

Boulogne-sur-Seine: Mrs. Meric Gallery  
Paris: A. Bellanger, Pierre Loeb, Pablo Picasso,  
Paul Rosenberg, Mme. Elsa Schiaparelli,  
Miss Gertrude Stein, J. Thannhauser,  
Peter Watson, Mme. Christian Zervos  
Saint-Germain-en-Laye: Alphonse Kann

SWITZERLAND

Zurich: Mr. Marcel Fleischmann

Pablo Picasso, born 1881 in Malaga, Spain, is perhaps the outstanding example in the world today of an artist who has not needed death to bring him fame. From his early teens he showed extraordinary talent and in 1906, when he was only 25 years old, he began to take a position of leadership in modern art--a role he has maintained to the present day. He went to Paris for the first time in 1900; in 1904 he made it his permanent home. For years he has been recognized as a giant of modern art. His influence, both direct and indirect, has been tremendous on modern painters and sculptors and even on the decorative arts and architecture.

In the more than three decades that Picasso has been one of the most vital forces in modern art much has been written of him and his work. Usually he has been content to let his works speak for

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themselves and for him but sixteen years ago, in a conversation with Marius de Zayas published in The Arts, he made one of his rare statements in regard to art. This statement will be found in the catalog\* which the Museum is publishing simultaneously with the opening of the exhibition. In it Picasso says in part:

"We all know that art is not truth. Art is a lie that makes us realize truth, at least the truth that is given us to understand. The artist must know the manner whereby to convince others of the truthfulness of his lies....They speak of naturalism in opposition to modern painting, I would like to know if anyone has ever seen a natural work of art. Nature and art, being two different things, cannot be the same thing. ...From the point of view of art there are no concrete or abstract forms, but only forms which are more or less convincing lies. That those lies are necessary to our mental selves is beyond any doubt, as it is through them that we form our esthetic point of view of life.

"Cubism is no different from any other school of painting. The same principles and the same elements are common to all. The fact that for a long time cubism has not been understood and that even today there are people who cannot see anything in it, means nothing. I do not read English, an English book is a blank to me. This does not mean that the English language does not exist, and why should I blame anybody else but myself if I cannot understand what I know nothing about?... Cubism is...an art dealing primarily with forms, and when a form is realized it is there to live its own life....We give to form and color all their individual significance, as far as we can see it; in our subjects we keep the joy of discovery, the pleasure of the unexpected; our subject itself must be a source of interest.

"I also often hear the word evolution. Repeatedly I am asked to explain how my painting evolved. To me there is no past or future in art. If a work of art cannot live always in the present it must not be considered at all. The art of the Greeks, of the Egyptians, of the great painters who lived in other times, is not an art of the past; perhaps it is more alive today than it ever was. Art does not evolve by itself, the ideas of people change and with them their mode of expression. When I hear people speak of the evolution of an artist, it seems to me that they are considering him standing between two mirrors that face each other and reproduce his image an infinite number of times, and that they contemplate the successive images of one mirror as his past, and the images of the other mirror as his future, while his real image is taken as his present. They do not consider that they all are the same images in different planes."

Six months have been required to assemble the exhibition,

PICASSO: Forty Years of His Art, on which the Museum of Modern Art and the Art Institute of Chicago have collaborated. It will be on view in New York from Wednesday, November 15, through Sunday, January 7, 1940, and in Chicago from February 1 to March 3, 1940.

Alfred H. Barr, Director of the Museum of Modern Art, spent several months abroad last summer conferring with the artist and other European lenders.

The most comprehensive presentation of works by the great Spanish artist ever shown, the exhibition covers all his periods from 1898 to 1939 and includes oils, watercolors, gouaches and pastels, collages, drawings, prints and sculpture. Picasso's designs for two Gobelin tapestries, his designs for ballet costumes and settings, and illustrated books containing original etchings and reproductions of his drawings will also be shown.